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Miller

Poor Jonathan - 1891.

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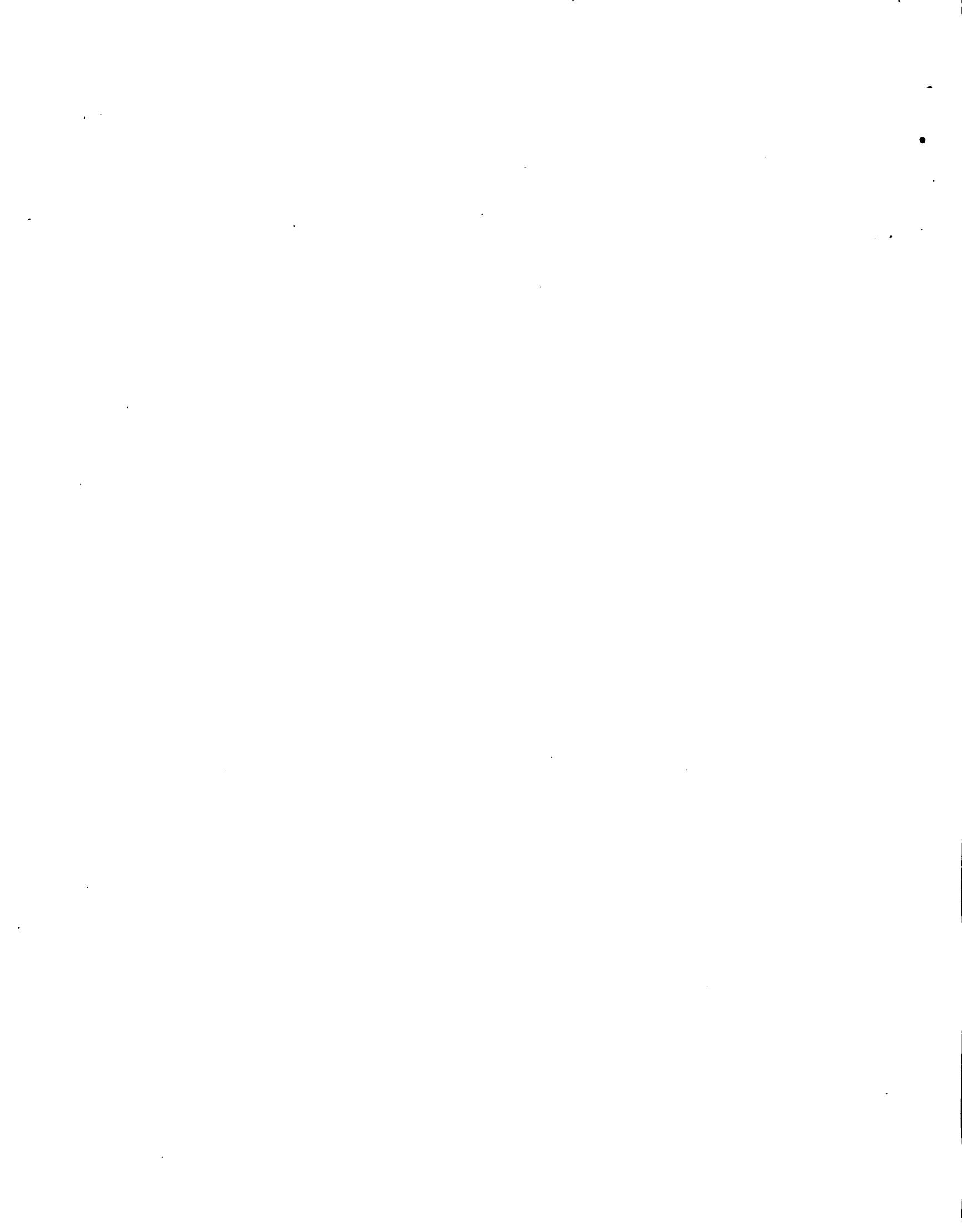
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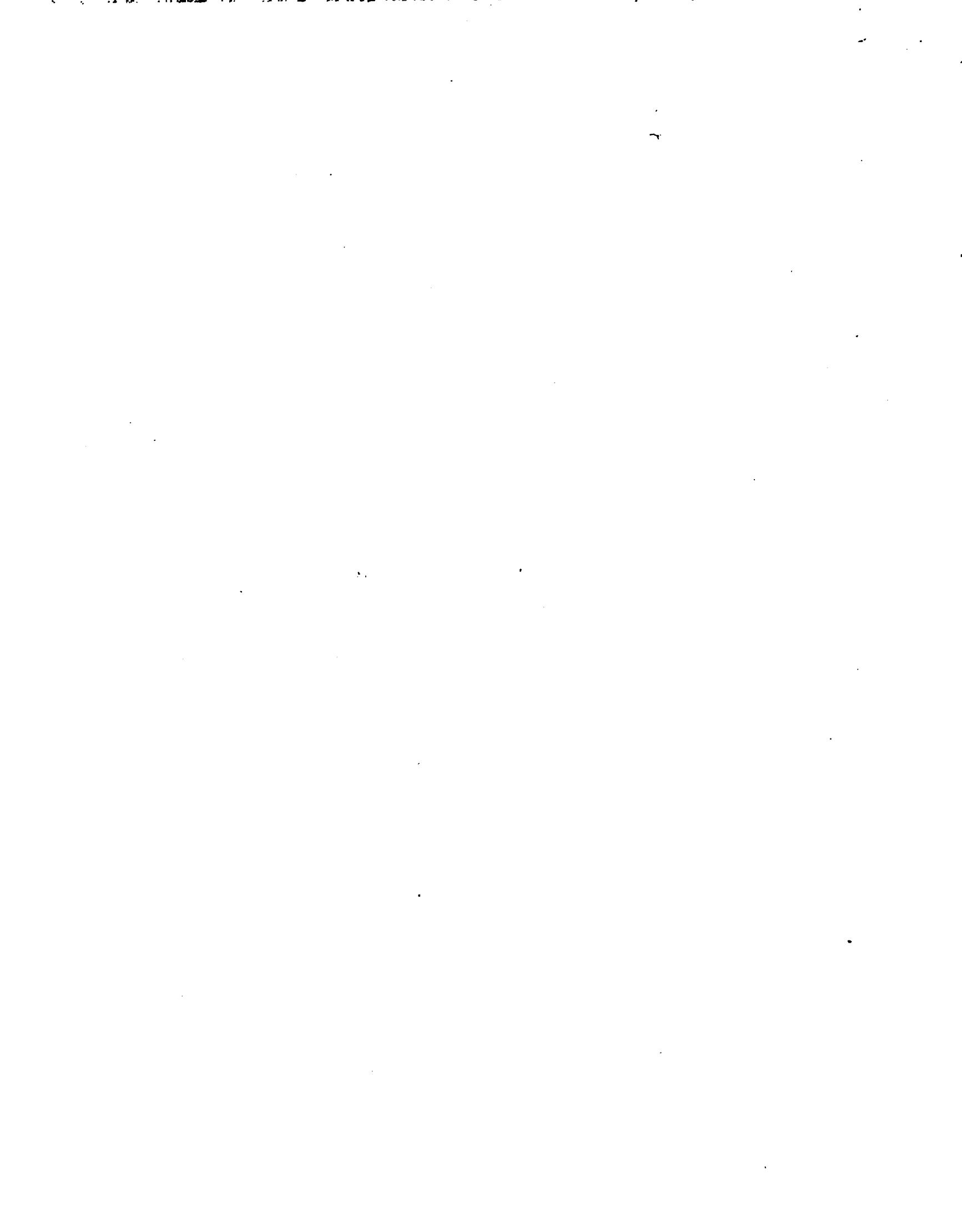
Rudolph Aronson Manager
MONDAY EVENING MARCH 9th 1891
150th PERFORMANCE

THE CAST INCLUDES

LILLIAN RUSSELL,
AND
FANNY RICE, EVA DAVENPORT, SYLVIA THORNE,
GRACE GOLDEN, ROSE WILSON, FLORENCE BELL,
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CASINO

RUDOLPH ARONSON, Manager.

This (Monday) Evening, March 9th, 1891,

150TH

PERFORMANCE OF

POOR JONATHAN.

COMEDY OPERA IN 3 ACTS.

THE WORDS BY

HUGO WITTMANN AND JULIUS BAUER.

ENGLISH TRANSLATION BY JOHN P. JACKSON AND RALPH A. WEILL.

MUSIC BY

CARL MILLOECKER.

PRODUCED UNDER THE DIRECTION OF HEINRICH CONRIED.



NEW YORK:

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1918

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INTRODUCTION.

C. MILLÖCKER.

The musical score consists of six staves of piano music, arranged in two columns of three staves each. The music is in common time, with various key signatures including F major, C major, G major, D major, A major, and B-flat major. The first three staves are in F major (two staves for treble clef and one for bass clef), the next three in G major (two staves for treble clef and one for bass clef), and the final three in D major (two staves for treble clef and one for bass clef). The music begins with a forte dynamic (f) in F major, followed by a section in G major marked 'f' (forte). The third section, in D major, is marked 'Meno mosso.' (less motion) and 'ff' (fortissimo). The fourth section, in G major, features a dynamic 'p' (pianissimo). The fifth section, in D major, is marked 'Andante.' The sixth section, in B-flat major, concludes with a dynamic 'f' (forte) and 'rall.' (rallentando).

Poor Jonathan.

SONG.—“Wilt thou my true love be?”

The musical score consists of five staves of music. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom three staves are for the voice, with the soprano in treble clef and the bass in bass clef. The music is in common time, with various dynamics and performance instructions like 'f' (fortissimo), 'mf' (mezzo-forte), and 'p' (pianissimo). The lyrics are integrated into the vocal parts, with some lines appearing above the staff. The score concludes with a final line of text: "Poor Jonathan."

Wilt thou my true love be? no, no, no, no! Please for sure have me to see, } yes, yes; yes, yes,
 Art thou my dear-est prey? nay, nay, My pleas-ures does it op-press, } yes, yes; yes, yes,

fraid should to wed beguile no, no, no, no, but I must wait a-while, must wait a-while.

That spoke Za - net - to to, Zu - li - etta, Good - look - ing was Za - net - to, Soothe when

he appeared cried ev'-ry po - ver - et - ta: O see, O see, the handsome youth! The shy cut youth the

shil - ly shal - ly, His mind he did not seem to know, And with the maiden ev- er dil - ly dal - lied. A pit - y sure that

it was so, Oh, shil - ly shal and dil - ly dall,—at first a yes, and then a no!

Wilt thou my true love be? No, no, no, no! Pleased for sure here me to see,

Poor Jonathan.

Yes, yes, yes, yes, afraid should to wed be-guile, No, no, no, no, But I must wait a -

ENCORE.

- while, must wait a - while. And this, Za- net - to shil - ly shal - lied, and ma - ny years passed

quick-ly by, and then he found where'er he fine - ly dal - lied no use it was for him to try.

At last, he heard up in her cham - ber, a maid-en sing - ing sweet and low. O pov - er - et - ta prithée

Poor Jonathan

please re - mem - ber 'tis now your turn to an - swer so: O dil - ly dal, and

p *mf* *p* *mf*

dil - ly do, yes, first with yes, and then with no!

CATALUCSI.

pp The mel - o - dy I'll quick - ly jot, It ought to be worth quite a lot.

Wilt thou my true love be? No, no, no, no, pleased for sure
CHORUS.

pp Yes, she sings it well and tru - ly, let ap -
pp Yes, she sings it well and tru - ly, let ap -
Poor Jonathan.

pp Poor Jonathan.

H have me to see? yes, yes, yes, yes, See me be - fore thy door, and there
 - plause be giv - en du - ly Show - ing we de - light - ed
 - plause be giv - en du - ly Show - ing we de - light - ed

H

H re - main, For I've just got a - noth - er swain . . . For I've just got a -

H are, de - light - - - ed are with our great and

H are, de - light - - - ed are with our great and

H

anoth - er swain, My dar - ling boy, just there re - main for I've just tak - en a - noth - - er

beau - ti - ful star, Hail our Pri - ma Don - na Di -

bean - ti - ful star, Hail our Pri - ma Don - na Di -

mf

sf

swain! ...

- va!

- val

f

sf

8va.....

Poor Jonathan.

SONG OF THE IMPRESSARIO.

Moderato.

QUICKLY.

Yes, I'm an Im - pres - sa - ri - o, I'm al - ways flutt'ring to and fro and round the world I

quick - ly go by steam - er and ex - press, And so I say ce - ler - i - ty ce -

- ler - i - ty, Dex - ter - i - ty and just a lit - tle ver - i - ty and thus I win suc - cess. Where I

Poor Jonathan.

Allegro.

grew up big - ger then to cut a figure, Showing off the treasure of a dime mu - se - um Each
 {
 }
 mon - stros - i - ty show'd cu - ri - os - i - ty, Thousands slung their money down to see'em. Business

now more choice is, deal in legs and voic - es, Could'nt my am - bi - tion soaring, long sur - prises, Donnas
 {
 }
 ten - ors, dan - cers seek - ing, Bet - ter an - swers when a man up in the world has ris'n, And so

Poor Jonathan.

to and fro 'round the world I go, Seek - ing stars of first mag - ni - tude you know.

One day on the Spree, next in Am - ster - dam, Next I'm on the sea, and then here I am.

State street or Broad - way, that's my lit - tle way. All the world knows, when here I

come, Ra - ta - ta, zin, ra - ta - ta zin, bum, bum, bum, bum, bum! And
rallent.

Poor Jonathan.

Tempo I.

0

0

Allegro moderato.

0

Poor Jonathan.

on my hon - or tho' ver - y far has been my search, The sing - er, ten - or, bass or don - na who

nev - er left me in the lurch! The ri - val pri - ma don - nas quar - rel, and prin - ciples are sometimes

hoarse, Just when I dream, I've got a bar - rel of mon - ey in the house of course.

Sit - ting down to din - ner, think I've struck a win - ner; Through the door - way bounce

husband, prim - a don - na.

pp

Poor Jonathan.

0

Know I am a gon - er, then and there an-noun - er Di - va hoarse and can-not

mf

Piu mo.

0

sing. From the ta - ble hur - ry, to her 'partment hur - ry,—

0

Cries and goes in dread - ful sto - ries, Got her head - ful, cause her pups got col - ic,

Ped. * Ped.

0

She feels Di - a . bol - ic, faint-ing, ster - ics, just ev' - ry - thing.

Poor Jonathan.

p

Tempo I.

that's the way my mon - ies go, a prop - er im - pre - sa - ri - o, As round the world I

quick - ly go by steam - er or ex - press; And so, I cry ce -

ler - i - ty, ce - ler - i - ty, Dex - ter - i - ty and just a lit - tle ver - i - ty, and

thus I win suc - cess.

Poor Jonathan.

DUET.—“As if but Yesterday.”

HARRIET. *Andantino.*

RUBIGOLD.

Andante.

RUBIGOLD.

RUBIGOLD.

RUBIGOLD.

HARRIET.

Poor Jonathan.

H tru - ly tell, what so new - ly Came and yet soothe to be, Does not seem, Love that we

H cher - ish, quietly now per - ish, Still let my life be lived as a dream! aye, my life to be

H pp ritard. *RUBIGOLD.* *a tempo.*
lived as a dream! oh, Still let me dream on un - con - fess'd— Lin - ger sweet peace with - in my

R Aye, then can dream on un - con - fess'd! Peace yet may lin - ger in thy
ritard. *a tempo.*
pp *mf*

H breast. Soon comes the light, the her - ald of day, Then I will hark to what love may
R breast.
f

Poor Jonathan.

H say, not yet, may be,

R say, Dost thou not love? Art thou not lov'd? Speak out the truth, e'en tho' the heart should

H may be, not yet, Nor will the true heart

R break. Art thou not lov'd? Dost thou not love? Speak out the truth, e'en tho' the heart may

H break if love but lin - ger on for love's own sake.

R break, speak out the truth, O love, ... for love's own sake.

H

R

Poor Jonathan.

WALTZ SONG.—“As we hapless Prima Donnas.”

HARRIET. *rall.* *a tempo.*

Ah! we hap - less Pri - ma Don - nas much an - noy - ance we must
rall. *a tempo.*

bear Peo - ple think that fame and hon - ors are a - lone the

rall. *a tempo.*

... sing - er's share. . . . We are slaves and con - tract bound - en, cheers, ap -

- plaus - es last not long though our praise is . . . loud - ly round - en

Poor Jonathan.

our good fort - - une and our song.

Ah! un - tril - lo bra - va, bra - va, bra - va,

Ah tres bien, tres bien ah, quel - le est bel - le!

Ah! Ach Jott, wie jott - voll! El - jen! Sla - va!

rallent.

23



Ah! . . . Oh, charm-ing— he sings well! Yes, sometimes the heart may be lone - ly, While



yet; the world at large a-dore. The glance around seeks for one on - ly, And that one



on - ly comes no more! While I live in this world of won - der, Where wan - ders he the wide world



o'er? Oh! say, what keeps fond hearts a - sun - der! Why comes he nev - er, nev - er more?'Tis thus I



Poor Jonathan.

ask and then a - lack the an - swer comes an ech - o back! oh! Ah!

what is life with-out glo - ry? . . . Sing Son-nam - bu-la or Bar - bier, Trav - i - a - ta,

p

a little faster.

Trov - a - to - ra. Love would cost thee all too dear, And thus worries are ev - er nec - es - sa - ry,

CATALUCCI.

And thus sor - row come often with famel . . . And woes nev - er ceas - ing! 'Tis a shame!

f

Poor Jonathan.

H
B
C
Br

What a shame! 'Tis a shame!
'Tis a shame! 'Tis a shame!
'Tis a shame! 'Tis a shame!

roll. $\frac{1}{2}$ $\frac{1}{2}$

{
Bass: f

Little slower.

H times a - venge us tru - ly, Some times we are in- dis - posed . . . Cer - ti - fied by doc-tors

The score consists of three staves. The top staff is for the voice (soprano) with a key signature of one sharp. The middle staff is for the piano right hand, and the bottom staff is for the piano left hand, both in a key signature of one sharp. The vocal line is marked with 'x' over some notes. The piano accompaniment features eighth-note patterns in the right hand and sustained notes in the left hand.

H du - ly, And the thea - tre must be closed! . . . We at times avenge us Some times

B Ha, ha, ha! We at times a - venge us tru - ly, Somo times we are

C Ha, ha, ha! We at times a - venge us tru - ly, Some times we are

Br

H we're indisposed! Cer - ti - fied by doc - tors du - ly, And the - a - tre closed! Ah! . . .

B we're in- dis-posed!

C we're in- dis-posed! Cer - ti - fied by doc - tors du - ly, And the - a - tre closed!

O

Br we're in- dis-posed! Cer - ti - fied by doc - tors du - ly, And the - a - tre closed!

sf

H

B du - ly, and the - a - tre, du - ly, and the - a - tre, closed!

C

O du - ly, and the - a - tre, du - ly, and thea - tre, closed! . . .

Br

ff

8va . . .

ff

Poor Jonathan.

CHORUS OF GRADUATES.

March tempo.

Miss GRANT with 1st Soprano.
Sop. 1st & 2d. Miss HUNT and Miss BIG with 2d Soprano.

Oh! they're the fair girl grad - u - ates from our a - cro - po - lis, They've
almost come to man's es - tate in our me - trop - o - lis, they've shak - en off the
yoke of men, but if they're woo'd why they are then the roy - al - lest the

Poor Jonathan.

a tempo.

loy - al - est of girls a - gain. If Miss or Miss - es, Miss - es, Miss and

a tempo.

free to do just that and this, They're up in class - ic love, and know a great deal

more! By Ju - pi - ter! they're fit to kiss. If Miss or Miss - es,

f

Miss - es, Miss a mer - - ry laugh - - ing stu - - dent

corps! A mer - - ry laugh - - ing stu - - dent corps!

Poor Jonathan.

DUET.—“When We were still Young.”

21

JONATHAN. *Andantino.*

When we were still young and had no barret, Like two young turtle doves were

we; But since we're rich if we don't quar - rel, We don't live quite in har - mo - ny!

How e - lo - quent thy si - lence, Mol - ly, When we lived through our days of trial, And

MOLLY.

now we're rich and should be jol - ly, You growl just like the big bass viol. You

Poor Jonathan.

JON.

talk of mu-sic for my life, and harmony and such things; And as if you fancied man and wife, were members of a house hold band! Yes.

You've hit the nail right on the spot, and said just what I never dared too!

household mu-sic, that's just what married life is compared too!

Now,

MOLLY. *Allegro moderato.*

For sure and if you'd know!

The mar - ried man, comes ver - y nice - ly

tell me is it so?

pp

Poor Jonathan.

As the ac - comp'nist in the while the wife is here pre-cise - ly, Al-ways play-ing first vio-

Little slower. JON. *a tempo.*

- lin. The less, a wife that point dis - cuss - es, the more of hap - pi-

- ness she boasts, For while she with the fid - dle fuss - es, She can - not rule the

Little slower.

Fi - di, fi - di, fi - di, fi - di, fi -

roost! dai di di, dai di di, dai di da dai di di, dai di di, dai di di,

Poor Jonathan.

2

di, plim, plim, plim, plim, plim, plim, plim, fi - e di, fi - - dil

dia da da da, dia da da, dia . . .

mf

2

2

2

p *Moderato.**a little slower.*

List - en how the mu - sic goes! See how lie ad - van - ces! See how well the

p

List - en how the mu - sic goes! See how he ad - van - ces! See how well the

p

mf

p a tempo.

mark he toes, grace - ful - ly he dan - ces! Fid - di, fid - di, fid - di, fid - di, fid - di,

mark he toes, grace - ful - ly he dan - ces!

pp

dadl di di di,

pp

Poor Jonathan.

fi - di, fi - di, ... fi - di grace-ful - ly he dan - ces.
dadl di di di, didl di du, didl di du, didl di du grace-ful - ly he dan - ces.

MOLLY. *Tempo I.*

And when the boy be - gins to prat - tle,

Cor - net music, goodness knows! For he just makes the win - dows rat - tie, When he his ti - ny trumpet

*a little slower.*JONATH. *a tempo.*

blows. Es - pe - cial - ly the fourth, the glo - rious; he thinks is on - ly

Poor Jonathan.

made for noise, He'll cel - e - brate the day vic - to - rious, A march-ing with the

Da-ra-ra-ta, ah, ah, ah, ah, ah, . . . da-ra-ra-ta, ah, ah, ah, ah, ah, . . . da-ra-ra, . . .

boys! Hum, hum, hum, hum, hum, hum, hum, hum, hum, hum, hum, hum, hum, hum, hum, hum, hum, hum, hum, hum, hum,

Moderato.

..... da-ra-ra! List - en how the mu - sic goes! See how he ad - van - ces! See how well the

hum, hum, hum! List - en how the mu - sic goes! See how he ad - van - ces! See how well the

a little slower.

Poor Jonathan.

a tempo.

mark he toes, grace-ful - ly he dan - ces! Fi - di, fi da-da-ra-ta, fi - di, fi - di, fi da-da-ra-da,

mark he toes, grace-ful - ly he dan - ces!

Hum, hum, hum, hum, hum, hum, hum,

p rall.

See how well the mark he toes, grace-ful - ly he dan - ces,

See how well the mark he toes, grace-ful - ly he dan - ces,

JONATHAN.

And

f a tempo.

p

Tempo 1.

then at last why he'll get wedded And it may come to pass He'll get a moth-er-in - law, the dread - ed

Poor Jonathan.

MOLLY.

And she's the con - tra - bass!

And so my friends, pray do not wor - ry! You

see we've mu - sic* to command, For with the master, the children,

The master, we make up a very good old fashioned fam'ly.

f. March tempo.

Tschin bumm, bumm, da-da- ra bumm, da-da- ra tschin drrrram bam, List - en how the mu- sic goes,

band Bumm, bumm, da-da- ra bumm, da-da- ra tschin drrrram bam, List - en how the mu- sic goes,

Poor Jonathan.

see how he ad - van - ces, See how well the mark he toes! Grace-ful - ly he dan - ces,
 see how he ad - van - ces, See how well the mark he toes! Grace-ful - ly he dan - ces,

yes . . . When they hear the mu - sic,
 yes the men folks and the girls folks, They're all to de - light - ed, When they hear the mu - sic,

when they see the play - ers all in heart u - nit - ed!
 when they see the play - ers all in heart u - nit - ed!

ff

8va....
 Poor Jonathan.

SONG.—“I am the Unfortunate Jonathan.”

Moderato.

Luck is mean, a poor cook's dream, I have my share of grief and care; They

drove me out, midst cry and shout, From where my an - gel dwells. Well,

peace to thee,— from age de - liv'r, You are no doubt like sour krout, A -

- dieu, a - dieu, my kid - ney stew, In which my skill ex - cells. Oh,

dear, no one does know my woes and my sor - row. No girl to

Piu mosso.

poco meno mosso.

Poor Jonathan.

a tempo.

wed, to cake no bread, I am a cook and

have my meal to bor - row. Re - lief I'll on - ly find when

Allegro.

dead! My fate it took my hopes a - way With one full cru - el

swoop, It had a bone to pick with me And now I'm in the

Moderato. Waltz tempo.

soup. Ha! I am the un - for - tu - nate Jou - - a - than, did ev - er you

Poor Jonathan.

see a more luck - less man, For break - fast and din - ner I'm crav - ing, Stom - ach al - ways

rallent. *a tempo.*

... for them rav - ing, yes rav - ing, so hope - less - ly great is my ap - pe - tite, 'Tis

rallent. *a tempo.*

aw - ful - ly hard to be sat - is - fied. Pock - ets and can - teens are emp - ty and

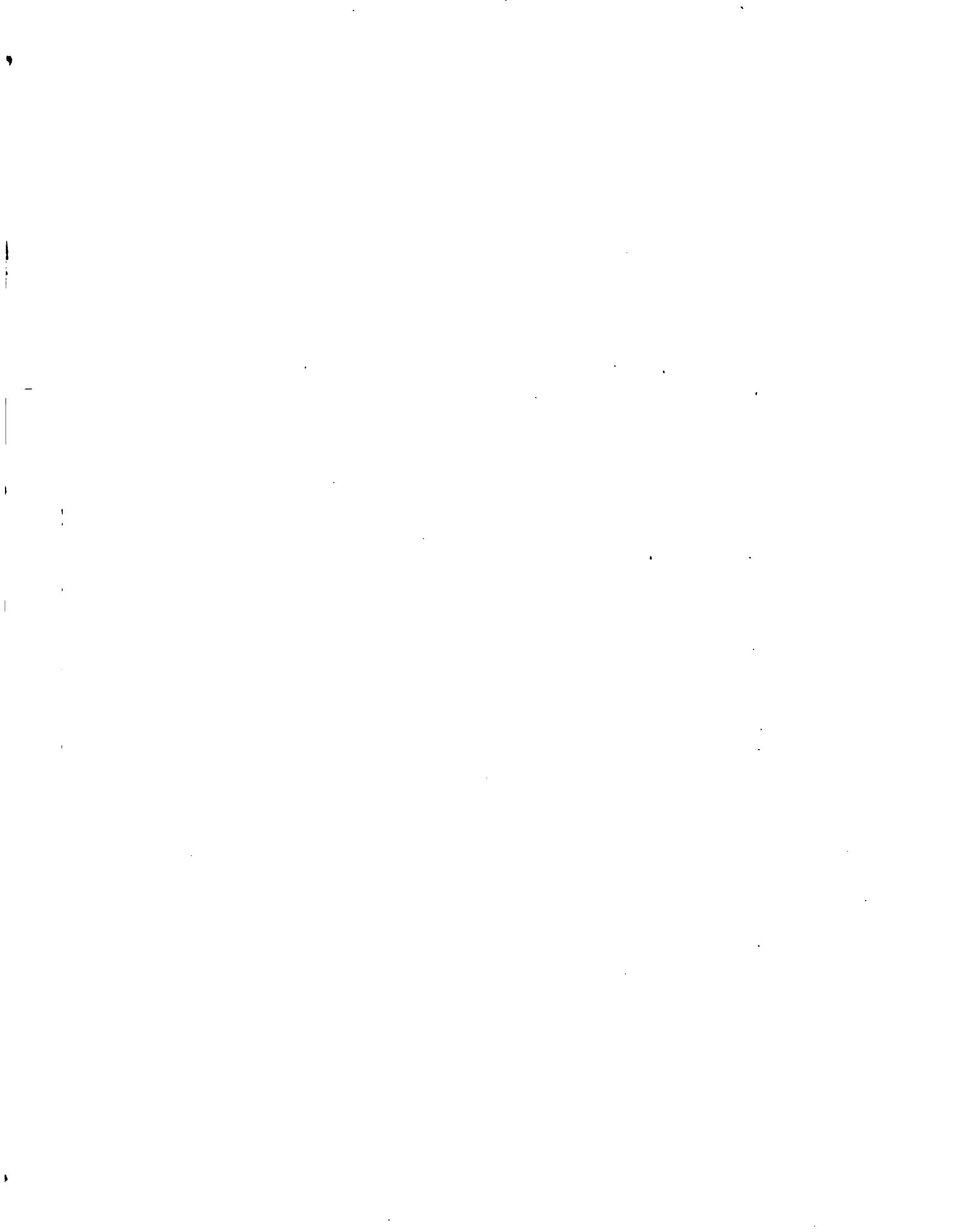
dry, I will wan - der so, good-bye! good - bye! *Allegro vivo.*

8va. *8va.*

sf *ff*

Poor Jonathan.

The musical score consists of five staves of music for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score is in common time, with a key signature of one flat. The vocal part includes lyrics in a narrative style. Performance markings such as 'rallent.', 'a tempo.', 'Allegro vivo.', '8va.', 'sf', and 'ff' are placed above the vocal line. The piano part features harmonic patterns and dynamic markings. The score is divided into five systems by vertical bar lines.



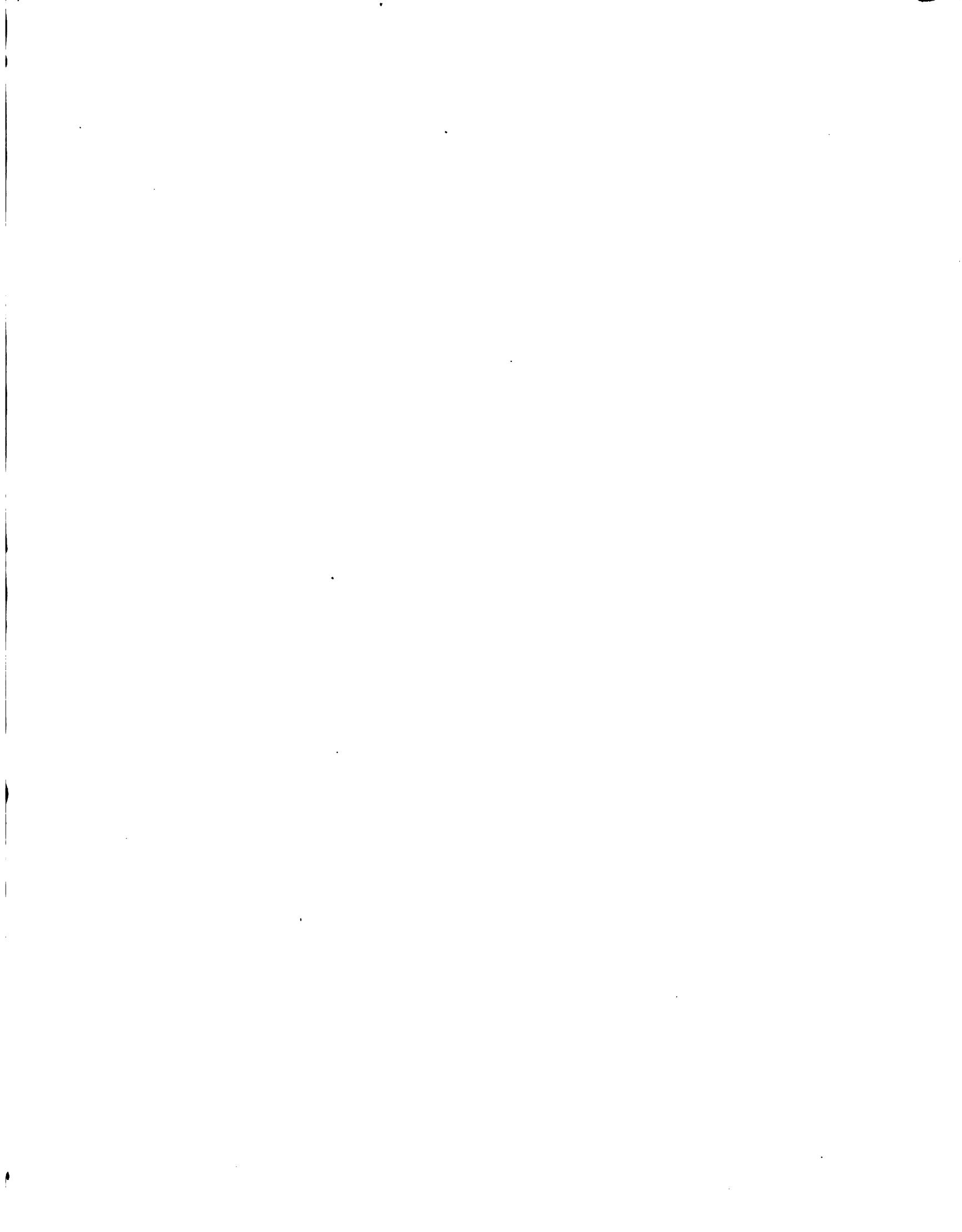


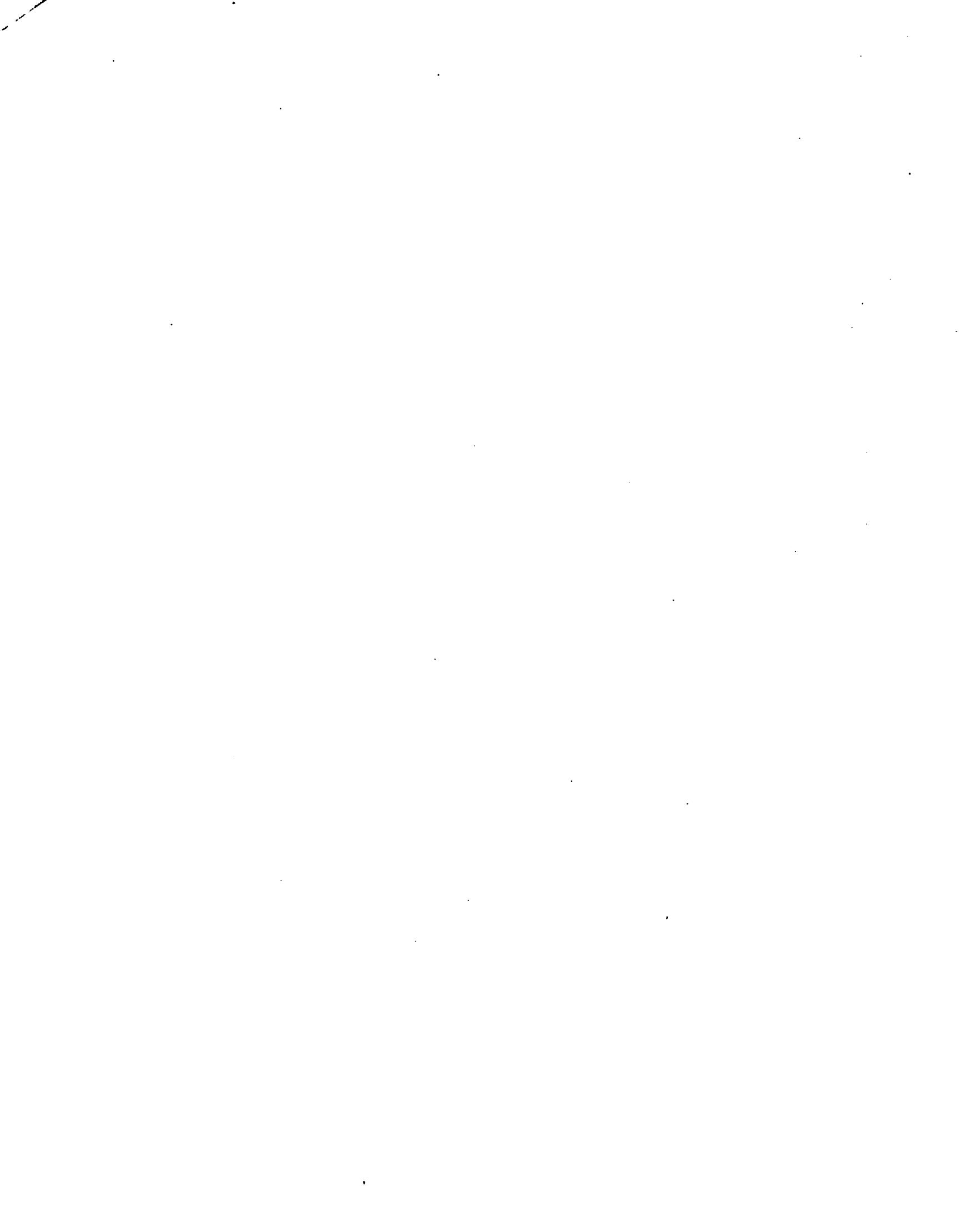
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